CANADIAN MOVING PICTURE

Digest

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"QUO VADIS" Technicolor

"IVANHOE" Technicolor

"BECAUSE YOU'RE MINE" Technicolor

"SCARAMOUCHE" Technicolor

"SKIRTS AHOY!" Technicolor

"THE MERRY WIDOW" Technicolor

"CARBINE WILLIAMS"

"LOVELY TO LOOK AT" Technicolor

M-G-M's TECHNICOLOR MUSICAL TREASURE

"SINGIN' IN THE RAIN"

♪ "WHAT A GLORIOUS FEELING GET HAPPY AGAIN!" ♪

"THE WILD NORTH" New ANSCO Color

"PAT AND MIKE"

HAPPY EASTER AT MUSIC HALL AND NATIONWIDE!

M-G-M presents "SINGIN' IN THE RAIN" starring Gene Kelly Donald O'Connor • Debbie Reynolds • with Jean Hagen Millard Mitchell • and Cyd Charisse • Color by Technicolor Story and Screen Play by Betty Comden and Adolph Green • Lyrics by Arthur Freed • Music by Nacio Herb Brown • Directed by Gene Kelly and Stanley Donen Produced by Arthur Freed

WEATHER FORECAST: GOLDEN M-G-M SHOWERS

RAY PRESENTS

WITH A Song In My Heart is the Jane Froman story, and what a heart-warming story it is, a story which is appealing to man or woman, irrespective of their respective ages.

Youth, beauty, talent and love, an opportunity for a successful career, and then, as it were, out of the blue, in fact right from the blue of the sky, it happens, there is an explosion, followed by a crash as a plane lands and is dismembered, with its wings dropping off like dismembered arms, its body a broken heap of metal, and from its burning wreckage, there emerges humans, inarticulate, dead, and others robbed of limbs, of health, of beauty, and some of hope.

This is what actually happened to a radiant, talented girl, Jane Froman, who, in 1930, enjoyed the thrill of fame, and who was the first important entertainer who answered the call of the USO to entertain our troops overseas during World War II.

EN-ROUTE to that assignment, in 1943, the plane, in which Jane Froman was a passenger, crashed in Lisbon harbor, almost causing her death, and leaving her crippled by injuries which were of so serious a nature, it seemed that Jane Froman would never walk again.

But Jane, encouraged to fight for a normal life by her nurse, and the love which surrounded her, keeps the song in her heart pouring forth its melodious music. She endures twenty-four surgical operations, and comes back to thrill the people who were praying and hoping with her, and for her.

Jane Froman appears in a musical-comedy-show, wearing a thirty-five pound cast, she sings at a night-club, held erect by a metal bar attached to the back of her gown, and to the cheers of thousands of G.I.'s, and with the aid of crutches, Jane Froman returns overseas to finish the assignment she had selected when she suffered the crippling crash.

INTO this story is woven a web of love, love for the vaudevillian, who helped to give her the opportunity which led to fame, love for the pilot of the crashed plane, who, although battered and wounded, saves her life, and whom she eventually married.

Susan Hayward was a happy selection for Jane Froman, and as you watch Susan Hayward in the joy and happiness, the tragedy, of the Froman story, you forget completely that the voice which thrills you with numerous songs, is not the voice of Susan Hayward, as a matter of fact, you quite forget that Susan Hayward is Susan Hayward, for, in listening to the voice of Jane Froman, the voice and the woman you see blend into one.

LAUGHTER and tears, heartache and joyous scenes interblend and when, A Song In My Heart, fades out from the screen, you sit quietly for a few moments, reluctant to break the charm of its spell.

There are many scenes, as you watch the G.I.'s at play, which will provoke hearty laughter, you will join in their fun; there are many scenes, when, as you watch these G.I.'s gripped by fear, broken in body, will make you curse war for what it has done to these fine young men.

Thelma Ritter, as a nurse, contributes one of her very fine performances; David Wayne as lyricist and vaudevillian seems to have been born for the role of Don Ross; Rory Calhoun, who as, John Burn, one of the pilots on the plane which crashes at Lisbon, could not look nor act more like a pilot, if he really were one.

THE producer is Lamar Trotti, the director is Walter Lang, the author of the story is Lamar Trotti. The color is by Technicolor, and it is luscious in its beauty.

They say that Jane Froman cheered Susan Hayward in watching her match the Froman voice with gesture and action, and the perfect timing of both even made the director, Walter Lang, suppress a cheer, nevertheless, his beaming face registered the success of the perfect blending.

Imagine listening to, Tea For Two, Embraceable You, They're Either Too Young or Too Old, Blue Moon, It's a Good Day, California Here I Come, Give My Regards to Broadway, Carry Me Back to Old Virginny, and dozens and dozens of equally melodious favorites of your favorite songs. Imagine thrilling to the theme-song from which 20th Century-Fox captured its lilting title for this delightful production, and you will then realize why, With a Song In My Heart, is perfect entertainment, an endearing, lovable motion picture, which will send your audience away from your theatre, in a singing happy mood, with a song in their heart. There is no competition that can compete with pictures of the entertainment value of this picture, and as long as our producers give us pictures like, With a Song In My Heart, we will continue to sing, "There's No Business Like Show Business."

SEVERAL weeks ago, I heard members of our Film Trade talking about this picture, and talking about it as proudly as if their respective companies had produced it.

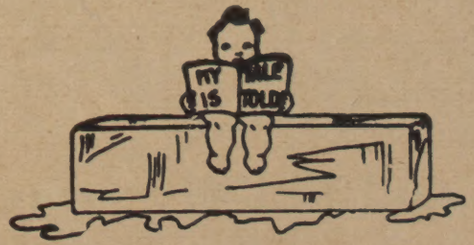
To make the Film Trade grow enthusiastic about a picture, seen in a screening room, is certainly a great compliment to such a picture.

With a Song In My Heart, won such approbation and distinction. I will enjoy going to Shea's, where this picture will usher in the Easter Holiday Season, and to watch the audience reaction to its warmth, its beauty and appeal. Not any of its interest will be dimmed, of this I am certain, for this is the kind of a picture which can be equally enjoyed, when seen again and again.

THERE is something about, With a Song In My Heart, which brings back to memory, Columbia's, The Jolson Story, which latter picture sky-rocketed its attendance because people went back again and again to see it.

Not all good pictures possess this magnetic charm, this desire for a repeat-performance. It is difficult to define what makes a picture possess this quality, but this I believe is the possible answer, a quality in a picture which appears to be natural, so sincere and realistic, that we unconsciously transport ourselves into the story, we live it with the players, until it becomes a part of ourselves, an experience which is our own.

From Bathsheba to Jane Froman is a test which few actresses could take successfully. Susan Hayward made it, upon her white shoulders rested the weight of the Jane Froman story-appeal, and she has carried this weight with an ease which swings her up into the Milky Way, among the galaxy of our most brilliant stars.



WHERE ANYTHING GOES...FOR A PRICE!

MARLENE DIETRICH
ARTHUR KENNEDY
MEL FERRER in RANCH NOT

Directed by FRITZ LANG • Produced by HOWARD WELSCH • Screen play by DANIEL TARADASH

O ORIOUS

Color by TECHNICOLOR

SHE

runs the West's strangest hide-out . . . a ranch where a guest can hide his crime . . . quench his thirst . . . betray a woman . . . and knife a man in the back . . . for a price!

SMASH 4-COLOR NATIONAL ADS— Full pages in Life, Look, Time and Newsweek.

Distributed by
RKO RADIO PICTURES

Toronto and District

BILL PRESS

"Il Trovatore", the magnificent Italian opera film, opened engagements on March 29 at both the Elmwood Cinema, London, and the Cinema at Hamilton. At the latter theatre, the musical picture followed two weeks of "The Wooden Horse".

At London, Ont., the engagement of "Il Trovatore" on the Elmwood screen coincided with the one presentation of Verdi's opera in the Convocation Hall of the University of Western Ontario by the London Opera Workshop Society.

The spring and summer season in the theatre field made its start Saturday, April 5, when the first of the drive-ins in Ontario swung wide the gates for the initial film performances of 1952 in the open air.

It virtually means a drive-in season of more than six months.

Manager Mel Jolley of the Famous Players' Century Theatre, Hamilton, had a pleasant stunt in connection with the showing of "His Kind of Woman" when he presented nylon stockings to 12 lucky women in the audience.

Station CHML, Hamilton, presented a Saturday morning radio program, "The Jane Gray Show", at the Capitol Theatre. Two film shorts, a color cartoon and news weekly, were added.

Famous Players Canadian Corp. staged another extensive and effective promotional drive for gift books of admission tickets, this time for the Easter Season.

This followed the circuit's campaign for the sale of tickets as St. Valentine gifts.

The Vanity Theatre, Windsor, staged a Saturday matinee "Kiddie Karnival" which had many program features, including a bicycle as a main award, more than 200 other prizes and screen entertainment with Abbott and Costello in "Buck Privates Come Home", "Canyon Passage", a chapter of the serial "Captain Video", color cartoon and a comedy.

Exhibitors can look forward, in a couple of weeks, to the start of Daylight Saving for 1952, the actual date being April 27. Summer time will continue in practically all cities and towns until Sept. 28.

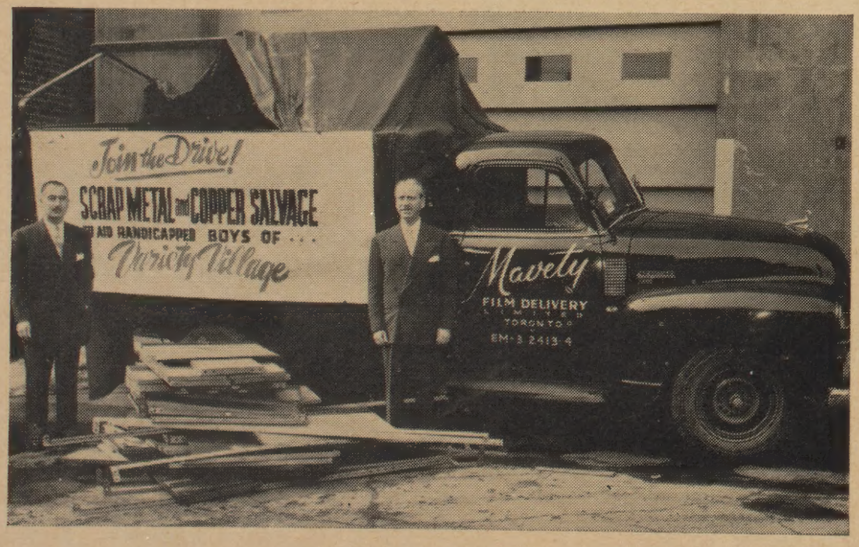
Warner Pathe Can. News Hire New Cameraman

Phillip Pendry was born in London, England, and in 1942-44 was an assistant cameraman for the J. Arthur Rank Organization and Two Cities Films, at Denham and Pinewood Studios, after which, from 1944-47, he was in the armed services as a Sergeant in No. 6 Commando Unit and during the latter part of this period was a photographer with the British War Crimes Commission, B.A.O.R.

From 1947-48 Pendry was employed by the J. Arthur Rank Organization covering the Olympic Games. From 1948-50 he was in Italy and the Middle East free-lancing on Productions and Newsreels.

During 1950-51 he was employed by Associated Screen News in Montreal and Toronto.

Phillip Pendry replaces Felix Lazarus who is now devoting his attention to industrial productions.



George Altman (left) chairman of the Scrap Metal and Copper Salvage Drive, accepts the first contribution on behalf of the Variety Club Heart Fund (Tent 28) from Douglas V. Rosen, general manager of International Film Distributors Ltd. All Canadian theatre managers are requested to do their share in helping to raise funds so that Variety Village may continue to give "the little boy who has two strikes against him the opportunity to become a self-reliant citizen through Variety Club's Vocational Guidance School."

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— Correspondents —
A. L. FAIRWEATHER.....Saint John, N.B.
BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

Maritime News

By ALICE L. FAIRWEATHER

Death removed a figure well known to Saint John and Maritime Theatre people when Andrew (Andy) Phillips of Saint John passed away. "Andy" was associated with theatre interests for more than thirty years and was especially well known as treasurer of the Imperial (now the Capitol) Theatre under the management of the late Walter H. Golding. Mr. Phillips was born in Saint John and was early employed as treasurer of the old Victoria Rink where he was a friend to hundreds of skaters of that day. He then went to the Nickel Theatre, also as treasurer, where Mr. Walter H. Golding was manager. Then to the Imperial, owned and operated by the Keith-Albee interests. Mr. Phillips remained as treasurer when the Imperial was taken over by Famous Players Canadian Corporation, until his retirement. He was greatly interested in sports, was a member of the Kiwanis Club, and Fishing Club. In religion he was a member of the Exmouth Street United Church. His wife, Mrs. Evelyn Phillips, was also associated with the Capitol Theatre for many years. The burial took place in Saint John and was attended by many theatre and film company representatives. Deep sympathy is expressed to his widow.

The Strand Odeon, Saint John, had an excellent run of six days on Distant Drums (Warner Bros.) which included a midnight showing. Another success was Close to My Heart (Warner Bros.) which was tied up with a beautiful baby contest, prizes being contributed by local merchants who used window displays. Another tie-up is planned for The Man in the White Suit, with which Tip Top Tailors will co-operate, prizes being offered for a guessing contest in which articles of clothing being worn by the star, the favourite Alec Guinness, being offered. James Clowes is manager for the Strand Odeon.

THE MIGHTIEST ADVENTURE EVER FILMED!

HUMPHREY
BOGART

KATHARINE
HEPBURN

The AFRICA
Color by
TECHNICOLOR
HORIZON PICTURES PRESENTS HUMPHREY BOGART • KATHARINE HEPBURN in "THE AFRICAN QUEEN". Color by
TECHNICOLOR with ROBERT MORLEY and PETER BULL • THEODORE BIKEL • WALTER GOTELL • PETER SWANWICK • RICHARD MARNER

Produced by S. P. EAGLE · Directed by JOHN HUSTON Director of Photography Jack Cardiff · Based on the novel "THE AFRICAN QUEEN" by C. S. FORESTER · Adapted for the screen by JAMES AGEE and JOHN HUSTON · A HORIZON-ROMULUS PRODUCTION · Released thru UNITED ARTISTS

THE MIGHTIEST BOXOFFICE REVIEWS OF THE YEAR!

"Very big boxoffice-wise!" —*Film Daily*

"A walloping boxoffice success!" —*Film Bulletin*

"One of the big successes of the year!" —*Showmen's Trade Review*

"Top notch entertainment, excellently performed!" —*Variety*

"Bright boxoffice prospects!" —*Hollywood Reporter*

"Will deliver at the boxoffice!" —*M. P. Herald*

"Should prove highly profitable! Hair raising adventure, strange romance!" —*Boxoffice*

"So wonderful, I saw it twice! Hepburn and Bogart never better!" —*Louella Parsons*

"Deserving of preferred place on your 'must see' list!" —*Jimmy Fidler*

"Will rank with the year's best films!" —*Coronet*

"Special Merit Award! Too wonderful and absorbing for advance description!" —*Parents' Magazine*

"The AFRICAN QUEEN"

HORIZON PICTURES PRESENTS HUMPHREY BOGART · KATHARINE HEPBURN in "THE AFRICAN QUEEN" Color by TECHNICOLOR with ROBERT MORLEY and PETER BULL · THEODORE BIKEL · WALTER GOTELL · PETER SWANWICK · RICHARD MARNER Produced by S. P. EAGLE · Directed by JOHN HUSTON · Director of Photography Jack Cardiff Based on the novel "THE AFRICAN QUEEN" by C. S. FORESTER Adapted for the screen by JAMES AGEE and JOHN HUSTON · A HORIZON-ROMULUS PRODUCTION · Released thru UNITED ARTISTS

film parade on REVIEW

by
JAMES LEWIS SMITH

JAY L. SMITH, Phoenix, Arizona

The Las Vegas Story

RKO RADIO

WITH the possible exceptions of New York and Hollywood, no city in the United States holds quite the glamor for the general public that Las Vegas, Nevada, does. Centre of the LEGAL gambling industry, and a favorite elopement spot for Hollywood celebrities, Las Vegas is always in the limelight for one reason or another, and consequently in their choice of title, The Las Vegas Story, RKO has a powerful box-office potential in just the title alone. Add to that a co-starring combination of Jane Russell and Victor Mature, plus the added drawing power of Vincent Price and Hoagy Carmichael, and you just can't miss. Nor will your patrons be disappointed at what they see, for The Las Vegas Story is high calibre melodrama, winding up with one of the most exciting chases ever seen on the screen.

Vincent Price is cast as a supposedly wealthy broker, headed for the West Coast with his wife, Jane Russell, a former Las Vegas night club singer. They stop off at Las Vegas, he to take a whirl at the gambling tables, and she to revisit her old haunts. Jane runs into Victor Mature, her former sweetheart who, as a soldier, had been stationed near Las Vegas. Although they engage in sarcastic cross-talk, it is obvious that the old flame has not been extinguished. In the meantime, Price loses steadily at the crap tables, and finally uses Jane's $150,000 diamond necklace as collateral for a $10,00 loan from the night club owner, Robert Wilke. Price continues losing, and when Wilke is found murdered, and the necklace missing, suspicion immediately falls on Price, and it is Mature's responsibility, as lieutenant in the Las Vegas police force, to bring Price in on suspicion. However, after a little investigation, Mature discovers the real murderer is Brad Dexter, representative of the insurance company that insured Jane's necklace. Dexter escapes, in a car, taking Jane along as hostage; Mature commandeers a helicopter and takes off in pursuit, and there follows the novel and thrilling chase mentioned above. In a bitter gun duel, Mature kills Dexter and rescues Jane. Price is freed of the murder charge, only to be re-arrested on an embezzlement count. Jane decides to take her old job back at the night club singing, presumably planning divorce and eventual marriage to Mature.

The action is fast, and the dialogue racy, while the costumes, particularly those worn by Jane Russell, reveal her best features most effectively. Jane sings two Hoagy Carmichael songs, "My Resistance Is Low" and "I Get Along Without You Very Well," while Hoagy solos one of his specialty numbers, "The Monkey Song." Acting by all the principals and supporting cast is first rate, and production and direction are fully equal to the task presented. The glamorous settings of the gambling capital, with its lush casinos and hotels, and its brilliant neon-lit skyline adds considerably to the general appeal of the film.

Production is by Robert Sparks, with Samuel Bischoff as executive producer, and Robert Stevenson directing.

Bend of the River

UNIVERSAL-INTERNATIONAL

THIS Technicolor outdoor epic promises to be U-I's biggest box-office success of the current season, and packed as it is with action, suspense, romance and the pioneering spirit of the Northwest, it is not difficult to see why it is packing them in by the thousands in all its early runs. One of the most popular leading men on the screen today is James Stewart, while one of the fastest rising new names in recent years is that of Arthur Kennedy. When these stars are combined with a powerful novel and enhanced by some of the most magnificent scenery ever brought to the screen in Technicolor, you know there are no ingredients missing for a smash box-office hit.

Stewart plays the role of a guide, hired by Jay C. Flippen to lead a wagon train through Indian territory to Portland, and on up the river. Stewart rescues Arthur Kennedy from a lynching, and Kennedy accompanies the wagon train as far as Portland, helping Stewart beat off an attack by Indians, and to get the train through. In Portland, the party arranges for their supplies from Howard Petrie, who promises to ship them up the river before the first snowfall. Kennedy remains behind in Portland, taking a job helping Petrie run his gambling casino, and Flippen's daughter, Julia Adams, also stays behind in Portland, to recuperate from an arrow wound.

When the needed supplies fail to arrive, Flippen and Stewart ride down to Portland to investigate. They find the town in the midst of a gold-strike madness, and Petrie refuses to turn over the supplies, since he can get many times the original sales price from the miners. With the help of Kennedy and Rock Hudson, a young professional gambler, Stewart and Flippen, together with the steamboat captain and crew, load the supplies on the boad and head upstream, pursued by Petrie and his gang. In a gun-battle, Stewart and his men beat off the Petrie gang, and approach the settlement, but before they can reach it, Kennedy turns renegade, and tries to take the supplies to the goldfields, while kidanpping Flippen and his daughter. Stewart, single-handed, thwarts this scheme, finally killing Kennedy in a brutal hand-to-hand struggle.

Stewart does a magnificent job, reminding one almost of Clark Gable when he was at his rugged prime. Some of his feats are almost Bunyanesque in character, but he makes them seem so easy that plausibility is not strained. Arthur Kennedy as the likeable renegade scores almost as effectively as Stewart, and the two are a combination that would be hard to beat.

The screenplay, by Borden Chase, is based upon the well-known novel, "Bend of the Snake," by Bill Gulick.

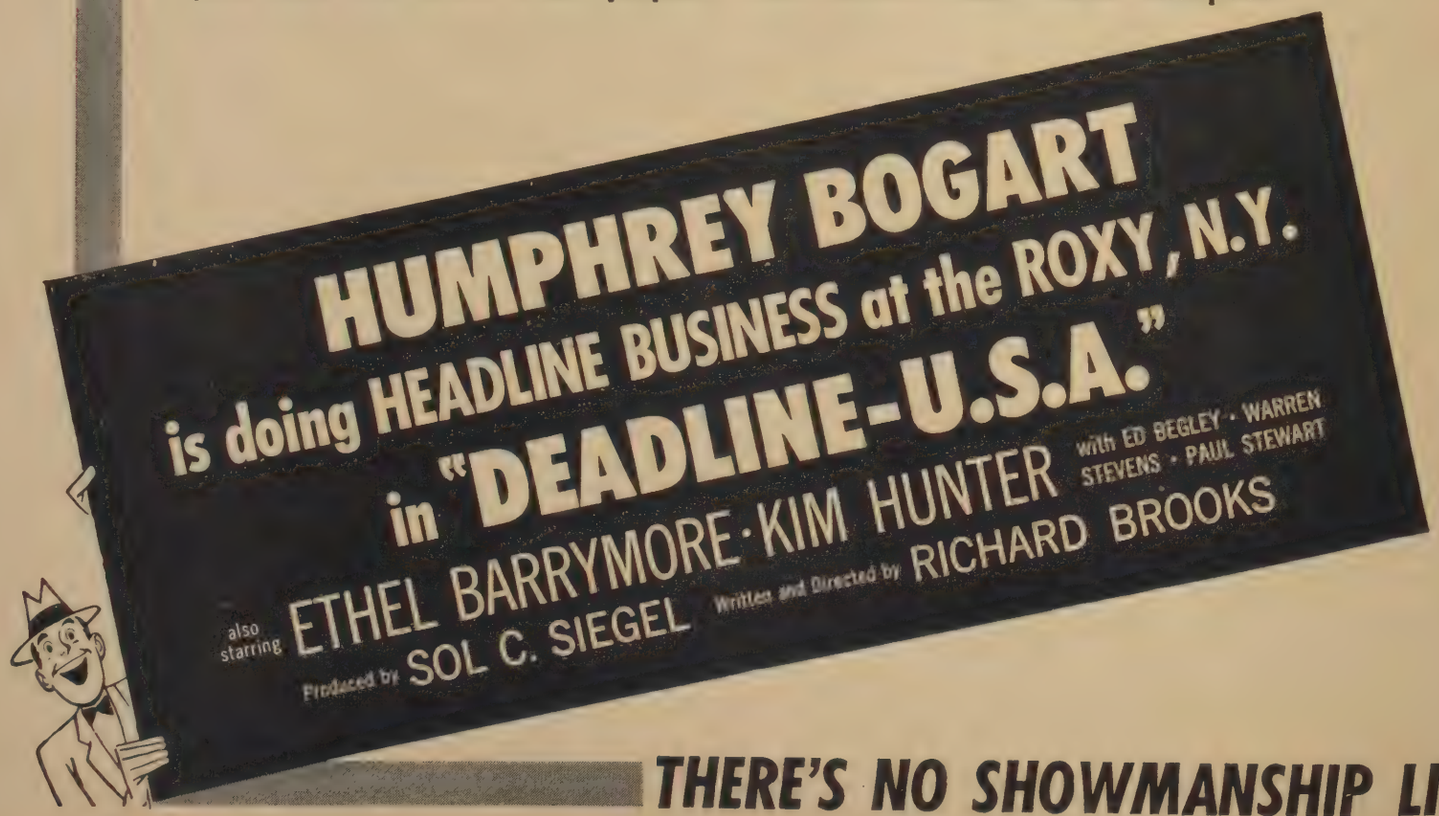
HERE'S A NEW WAY TO SELL A GREAT MOTION PICTURE!

Because "Deadline-U.S.A." is the timeliest picture in years, we devised an unprecedented way of advertising this headline-hot attraction – a campaign designed *to reach every newspaper reader in your town!* (More people than ordinarily read the movie pages.)

HERE'S HOW TO DO IT!

In addition to your regular movie-page space, run these three special news-photo ads off the movie page simultaneously in each paper. They should be spotted – one on page 2 or 3, another on the most widely-read women's page, and the third on the sports page.

This unusual penetration campaign worked wonders in New York. And it will work wonders for you! Your newspaper will cooperate just like the New York papers did. Show them these samples!


HUMPHREY BOGART
is doing HEADLINE BUSINESS at the ROXY, N.Y.
in "DEADLINE-U.S.A."
also starring ETHEL BARRYMORE · KIM HUNTER with ED BEGLEY · WARREN STEVENS · PAUL STEWART
Produced by SOL C. SIEGEL Written and Directed by RICHARD BROOKS

THERE'S NO SHOWMANSHIP LIKE

PAGE 2 or 3

MOTHER OF REVENGE VICTIM REFUSES TO TALK! "We'll protect you—tell us everything you know about the killer who 'got' your son!" Humphrey Bogart, as a fighting editor, tells the mother of a revenge-slaying victim. This is the story of henchmen, hirelings, gang bosses . . . and how those who "talk" are paid off in hot lead! See 20th Century-Fox's DEADLINE—U.S.A., a film ripped right out of today's front pages. Also starring Ethel Barrymore and Kim Hunter. ROXY THEATRE TOMORROW.

WOMEN'S PAGE

"IF YOU TELL—THEY'LL GET YOU!" "You're taking your life in your hands by printing the truth about the revenge killings!" Kim Hunter warns Humphrey Bogart, as a fighting editor who is challenging mob terror on the city's streets. "Don't do it!" she pleads, "or they'll get you, too!" Bogart replies: "This paper will find the killer—wherever he is! They can kill me, but they can't murder a newspaper!" See 20th Century-Fox's DEADLINE—U.S.A., the picture that pinpoints today's headlines. Also starring Ethel Barrymore. ROXY THEATRE TOMORROW.

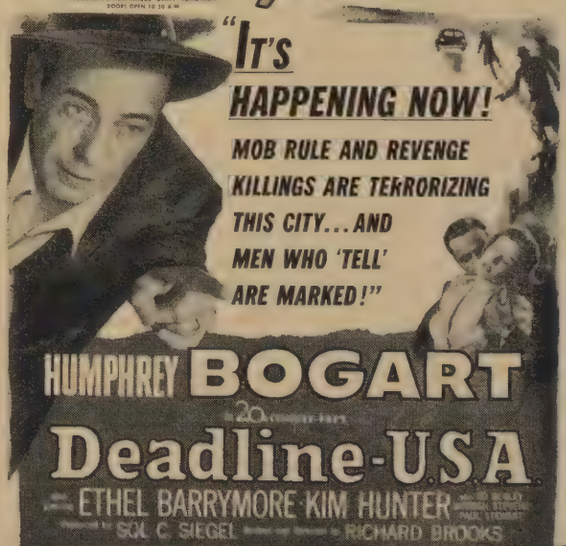
SPORTS PAGE

THE MAN WHO 'TELLS' IS MARKED! "Tell that story and you're a dead man!" the mobster warns Humphrey Bogart, in the role of a fighting editor who is challenging mob rule and revenge killings terrorizing this city. Bogart replies: "You can't get away with cold-blooded murder right in the streets. I'm going to print the truth if it's the last time my paper goes to press!" 20th Century-Fox exposes today's big news in the headline-hot picture DEADLINE—U.S.A. Also starring Ethel Barrymore and Kim Hunter. ROXY THEATRE TOMORROW.

THIS CAMPAIGN CAN BE DUPLICATED IN EVERY CITY IN AMERICA. Mats are available—Get them from your NSS Exchange.

TODAY *Roxy*

REGULAR PERFORMANCES START TOMORROW



MOVIE PAGE

20th CENTURY-FOX SHOWMANSHIP!

John J. Fitzgibbons' Personal Appeal for Film Division, U.J.A. Sends Contributions up About 50 Percent

John J. Fitzgibbons, C.B.E., President of the Famous Players Canadian Corp., past chief-Barker and Founder of Variety Tent, Toronto 28, past public relations officer of the Canadian Picture Pioneers, since 1940, and chairman of the National Council of Christians and Jews, was the guest speaker at a dinner of the Film Division of the U.J.A. (United Jewish Appeal) campaign, at the King Edward Hotel, last Thursday evening, under the chairmanship of Louis Davidson.

The amount of the contributions pledged to the U.J.A. at the dinner, excluding some important contributions still to be made by absent members of our Industry, unable to be present for the dinner, exceeded $35,000. Last year the total contributions from the Film section of the U.J.A. campaign was approximately $27,000. It is expected that the 1952 Film Division contributions will exceed $40,000, an increase of about 50 percent.

JOHN J. FITZGIBBONS, C.B.E.

Those of us, who listened to John J. Fitzgibbons, and are aware that he is one of the most ardent and important campaigners in all campaigns waged by members of his own Catholic Faith, appreciated that quality of sincerity in John Fitzgibbons, which made him an equally persuasive campaigner in appealing for the U.J.A. To John J. Fitzgibbons, the Fatherhood of God and the Brotherhood of Man are not just figures of speech, they are living experiences to be applied to our daily life. "We must feel and live this truth," said John Fitzgibbons, "we must apply their meaning in our daily work, in our leisure, if they are to be a living force within us, which force will affect those who come within the circle of our contacts, from which larger circles will be reached for the good of all mankind."

Mr. Fitzgibbons drew a dramatic picture of those whom he said, we were blessed to help! He pointed out from a small pamphlet a comparison of figures in money required to finance two needs, a living need running into hundreds of thousands of dollars, and a burial appropriation of but $800.00. "We don't require much when we are dead," said Mr. Fitzgibbons, "so, since we need so little when we are gone, since we cannot take our possessions with us, our living generous impulses should be stimulated into a greater fullness of giving."

"Who are we helping?" continued Mr. Fitzgibbons, "thousands of people, who previous to their misfortune of circumstances, were accustomed to as good a living as we are, equally cultured, equally good citizens, many, who, perhaps had attained a success and distinction which we have not attained, and suddenly these people become outcasts, refugees, with their eyes fastened on the Holy Land, that Land of which it is written in the Holy Bible, is a Land of Promise, which one day will fulfill the prophecy, that it will be a land of milk and honey."

"If we are looking for a definition of Brotherhood, let me tell you, brother, here is our opportunity to make it work, for underneath the ragged clothes, or the battered body of someone we help, may be a Godly soul, at any event, a soul as precious to God, as yours or mine," concluded the speaker.

Louis Davidson, introduced the speaker, John J. Fitzgibbons, in a short resumé of the various activities with which the speaker is identified. He made an excellent chairman, and we were all proud of his ability in this direction, as we were of Gordon Lightstone, Paramount Pictures Canadian representative, who, in expressing the U.J.A. and Film Division Committee's vote of thanks, really made a fine short speech on his own.

Gracing the head table were Herbert Allen of Premier Operating Co., Gordon Lightstone, Louis Davidson, the guest speaker, John J. Fitzgibbons, Sam Granatstein, chairman of top gifts division U.J.A., and several officers of the U.J.A. Campaign Committee.

The dinner was good and we must not overlook Johnny (China) Cohen's breezy comments, which he introduced informally, for our delight, nor Doug. Rosen's proud mention of his four weeks' old grand-daughter, as he made a contribution in her name, Ellen Rosenfeld.

Sam Granatstein told us briefly of the hundreds of thousands of refugees who had come to a wholly unprepared Israel, which young nation made up, in the warmth and cordiality of its welcome, for what it lacked in facilities and accommodations to give these newly acquired citizens the means of a decent living, and the facilities for economic independence.

It is a distinct accomplishment for a speaker, whose objective is to secure contributions in an appeal campaign, to leave those, who listen to him, glad that they came, and happy that they are among the contributors. John J. Fitzgibbons created this kind of a reaction, from a group of people who are always giving to some service, and always listening to speakers who make appeals.

Often, in listening to John J. Fitzgibbons, I think of a reference which he frequently makes, "God works in mysterious ways." That is perhaps why God made John Fitzgibbons a showman, and not a priest, for in show business the world is our screen, and the screen is our pulpit.

In what other world-wide industry do people of all nations and creeds work as harmoniously together as we do in the film industry? We have battles, but our battles are never bigoted, nor racial, nor religious battles of bias, the battles which we have are purely economic.

Who cares, in our industry, whether you speak English with a French or an Italian, or a Hungarian, Russian, or Danish or Swedish or Yiddish accent, as long as the picture you offer, does not smell from herring!

The box-office may be an objective, but this does not prevent our producers from expressing their artistic and creative impulses, nor have the necessary commercial aspects of our business prevented us from presenting Bible stories, pictures with religious themes, pictures which have been crusaders for Reforms, symphony orchestra, ballet and opera. In our theatres there is to be found a Scale of Life from popcorn to Grand Opera, and as for Service, it is impossible to compute in dollars our humanitarian services in peace and in war.

My Six Convicts

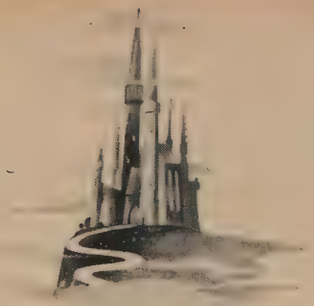
Hugo Fregonese, noted Hollywood director whose latest picture, Columbia's Stanley Kramer Company production My Six Convicts, opened at the Astor, New York March 27. Fregonese arrived in New York March 26, in connection with the New York premiere.

THEIR FIRST PICTURE IN COLOR!

THE LAST WORD IN LAUGHS!

and you get it for EASTER from WARNER BROS.

PERSONAL APPEARANCE
ABBOTT & COSTELLO
at the
IMPERIAL THEATRE
TORONTO, APRIL 17th



ABBOTT AND COSTELLO "Jack and the Beanstalk"

IN SUPER CINE COLOR

Their biggest! GORGEOUS SPECTACLE! Their biggest! GORGEOUS GALS!
Their biggest! GORGEOUS COLOR AND GAY, GAY, SONGS!

WITH
BUDDY BAER · DOROTHY FORD · SHAYE COGAN · JAMES ALEXANDER · BARBARA BROWN
DAVID STOLLERY · WILLIAM FARNUM · JOHNNY CONRAD and DANCERS

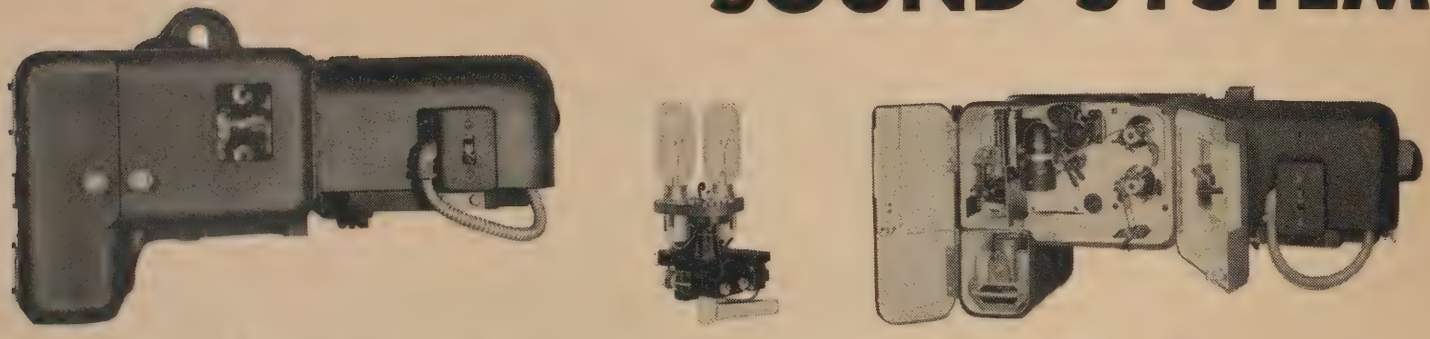
SCREEN PLAY BY NAT CURTIS AND ALEX GOTTLIEB · PRODUCED BY ALEX GOTTLIEB · DIRECTED BY JEAN YARBROUGH

AN EXCLUSIVE PRODUCTION · DISTRIBUTED BY WARNER BROS.

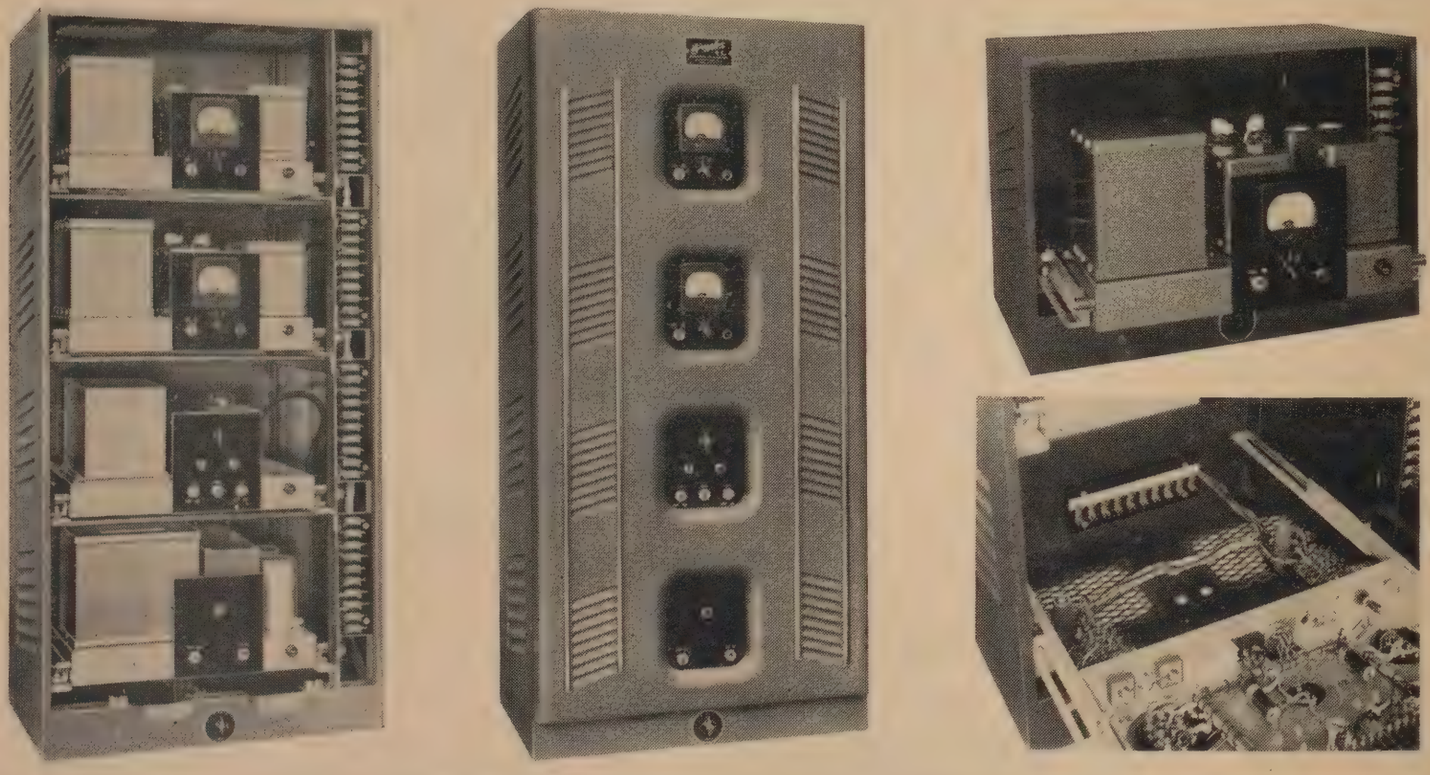
THE SENSATIONAL

NEW Simplex X-L

SOUND SYSTEM



● The Simplex X-L Soundhead is fully enclosed—yet, readily exposed for servicing. View from operating side shows complete accessibility. Note plug-in pre-amp in its own compartment. The new exciter lamp turret at right.



● Compact wall-mounting Universal Cabinet holds power amplifiers, network and monitor amplifier, exciter lamp power supply. See how easily each chassis slides out, turns over for servicing or quick replacement.

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GENERAL THEATRE SUPPLY CO. LTD.

HEAD OFFICE—104 BOND ST., TORONTO

SAINT JOHN • MONTREAL • WINNIPEG • VANCOUVER

"Theatre Television, Sound and Projection Service From Coast to Coast"

Frank C. Owens Has Fatal Heart Attack

Frank C. Owens, Chairman of the New Brunswick Censor Board, and Provincial Amusement Tax Inspector, died, following a sudden heart attack, April 2nd. He leaves a widow, four daughters and four sons. Funeral services were held last Saturday at the Assumption Church, Saint John.

Frank C. Owens was one of our most popular government film representatives, and he was equally popular with all citizens of his city.

Being of a friendly and jovial nature, of a healthy appearance, the news of his death came as a considerable shock to all his friends.

The late Frank Owens was a visitor in Toronto during the Nation-Wide Conference of Censor Boards, organized by O. J. Silverthorne. He was past-president of St. Patrick's Society Committees, Knights of Columbus, a member of the Holy Name Society, Church of Assumption West Saint John, a member of the Nepisiquit Fishing Club, and a Director of the Commercial Travellers' Association. Our sympathy is extended to Mrs. Owens and the members of her family.

M.G.M. Extend Emergency Aid to Tornado Area Theatres

Charles M. Reagan, MGM Distribution Chief, has advised branch managers of his company to extend assistance to houses in Tornado Areas in U.S. in order that they remain open, in line with MGM's policy of extending aid in other emergency cases.

Empire-Universal Hosts To New York Executors

A. W. Perry, president of Empire-Universal Films Limited, has sent out invitations to a luncheon in the Yellow Room, of the King Edward Hotel, 12:30 (noon) Thursday, April 17th.

The luncheon is in honor of Alfred Daff, vice-president and Director of World Sales, Charles Feldman, Domestic Sales Manager, and Frank McCarthy, Southern and Canadian Sales Manager of Universal-International Films.

This will be the first time Mr. Daff and Mr. Feldman have visited Toronto.

Canadian Dollar More Valuable than American

Without any cheers, but with interest the Canadian Dollars paid a premium of two cents on each dollar, over the American Dollar, at Toronto banks last week. It has not happened previously in two decades.

Happy Easter to You!

●

Arthur Loew, Pres. Loew's International, returns from M.G.M. Sales Meeting, Rome. A representative for Mr. Loew told the press that certain Italian Pictures should play major theatres the same as Hollywood product, and not be restricted to Art Theatres.

●

Eroica, the life story of Beethoven, with several compositions of the composer, gets Easter week's booking at Royal Alexandra, Toronto. Picture distributed by Larry Druxerman.

●

Ernest Whelpley, joins Alliance Films as Maritimes representative with headquarters at Sain John, N.B.

●

George Hirliman, veteran producer, head of Hirliman Productions, age 50, died in Doctor's Hospital, March 30th of cerebral hemorrhage.

●

Cliff Cartmill, Princess Theatre, Sault Ste. Marie, will open Easter week with Citizen Saint and Vatican Choir.

●

Roland West, Pioneer Producer, age 65, dies in Hollywood.

●

Inter-Cinema, Twinex operation, Hamilton, held over Verdi's Il Trovatore, complete film opera for second week.

●

George Walker came to Toronto from Halifax, N.S. and booked Citizen Saint and Vatican Choir for his circuit of seven theatres in the Maritimes.

●

Mervyn Goldstone, General Sales Manager, Alliance Films Ltd., has returned from Western trip covering Winnipeg, Calgary, Edmonton.

●

David Griesdorf, Vice-Pres. Odeon Theatres returns from trip to coast.

●

Larry Bearg, Western Division Supervisor, Famous Players, returns from inspection and conference tour in his territory.

●

Charles Einfeld, 20th Century Vice-Pres., director Adv. Pub. & Exploitation names Abe Goodman as Advertising Manager.

●

Leon Bamberger, Promotion Director R.K.O., reported improved, after being taken ill at Oklahoma Theatre Owners Convention recently.

Soon From Paramount

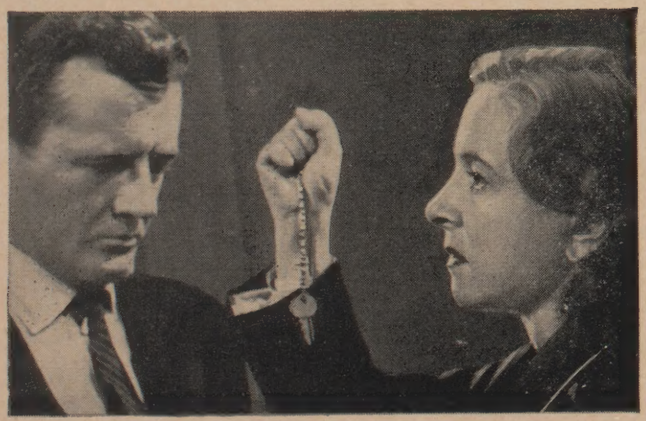
a drama of tremendous force
and timeliness... in which

Helen Hayes

returns triumphantly to the screen in a picture of unlimited grossing potential . . . from the man who made "Going My Way"...

LEO McCAREY'S

My Son John



"No more fancy lies, John! Explain the key to that girl's apartment... or you'll go to prison!"

starring

HELEN HAYES · VAN HEFLIN

ROBERT WALKER · DEAN JAGGER

Screenplay by MYLES CONNOLLY
and LEO McCAREY

Adaptation by JOHN LEE MAHIN

Produced and Directed by
LEO McCAREY

CAPITAL STORY

By BILL McLAUGHLIN

Leap Year Birthday Party, a gala stage show originated as a personal tribute to Stan Lewis during his long term as the capital's chief magistrate, (who is a leap year baby) was presented again at the Capitol Theatre on Sunday evening. Manager Ray Tubman contributed the use of the Capitol Theatre and his house staff volunteered their services for the vaudeville performance sponsored by the Ottawa Knocker's Club in aid of its funds for entertaining military hospital patients and other shut-ins.

Jean Renoir's The River got off to a fine press and big business at the Little Elgin. Manager Ernie Warren is currently showing Victor Hugo's Les Miserables to good returns in his main Elgin Theatre auditorium, with many patrons looking both shows over before leaving the dual house.

The Greatest Show on Earth continued to draw the crowds right up till the final performance at the Regent Theatre, where it played two weeks at "road show" prices.

As a rule the Academy Oscars go to players and best picture awards to productions which have not yet been booked locally. This year the awards came with the opening of A Streetcar Named Desire on a subsequent run at the Capitol and manager Ray Tubman tied up Vivien Leigh as the Best Actress of the Year in his special newspaper advertising campaign to fine results at the box-office. The prize-winning An American in Paris was also currently playing at the second-run Elmdale Theatre in the west end of the city.

The annual all-cartoon show for the kiddies will be held Easter Monday morning at the big Capitol Theatre. This is always a popular event with the younger generation who come from all parts of the city for the two a.m. performances.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Bugles in the Afternoon (WB) Technicolor with Ray Milland and Helena Carter.

LOEW'S
Eighth Week. Quo Vadis (MGM) Technicolor with Deborah Kerr and Robert Taylor.

UPTOWN
Love is Better than Ever (MGM) with Larry Parks and Elizabeth Taylor.

SHEA'S
A Girl In Every Port (RKO) with Marie Wilson and Groucho Marx.

EGLINTON
Fourth Week. 5 Fingers (20th-Fox) with James Mason.

UNIVERSITY & NORTOWN
Fourth Week. Room For One More (WB) with Cary Grant and Betsy Drake.

ODEON-CARLTON
The Green Glove (UA) with Glenn Ford and Geraldine Brooks.

HYLAND
Second Week. Hunted. (JARO) with Dirk Bogarde.

VICTORIA
Second Week. An American In Paris (MGM) Technicolor with Gene Kelly and Leslie Caron.

INTERNATIONAL CINEMA
Fourth Week. Fun For Four (IFD) with Audrey Hepburn and Joan Greenwood.

TOWNE CINEMA
Second Week. Les Miserables (IFD) with Gino Cervi.

DOWNTOWN
Boots Malone (COL) and Harem Girl (COL).

STUDIO
Second Week. Barber of Seville (Alliance) and Pagliacci (Alliance).

MONTREAL

CAPITOL
Something to Live For (PARA) with Joan Fontaine and Ray Milland.

LOEW'S
David and Bathsheba (20th-Fox) Technicolor with Gregory Peck and Susan Hayward.

PALACE
Second Week. A Streetcar Named Desire (WB) with Vivien Leigh and Marlon Brando.

SNOWDEN-OUTREMONT
The Green Glove (U-A) with Glenn Ford.

PRINCESS
A Girl In Every Port (RKO) with Groucho Marx and Marie Wilson.

ORPHEUM
Bannerline (MGM) with Keefe Brasselle and Sally Forrest.

IMPERIAL
The Cimarron Kid (E-U) Technicolor with Audie Murphy an d Yvette Dugay.

AVENUE
Third Week. The Wooden Horse (IFD) with Leo Glenn.

KENT
Second Week. White Corridors (JARO) with Googie Withers and James Donald.

SYSTEM
City of Missing Girls ( ) with John Archer and Astrid Allwyn.

ALOUETTE
The Daughter of the Green Pirate (Alliance)

WINNIPEG

CAPITOL
Pandora and the Flying Dutchman (MGM) Technicolor with James Mason and Ava Gardner.

ODEON
Meet Danny Wilson (E-U) with Frank Sinatra and Shelley Winters.

GAIETY
Westward The Women (MGM) with Robert Taylor and Denise Darcel.

VALOUR
Eleventh Week. The Worm's Eye View (Astral).

LYCEUM
The Son of Dr. Jekyll (COL.) with Louis Hayward and Jody Lawrence.

DOMINION
September Affair (PARA) with Joan Fontaine and Joseph Cotton.

GRAND
The Hunchback of Notre Dame (RKO)

MET
A Streetcar Named Desire (WB) with Marlon Brando and Vivien Leigh.

GARRICK
Return of the Texan (20th-Fox) with Dale Robertson and Joanne Dru.

RIALTO
The Corsican Brothers (U-A) with Douglas Fairbanks, Jr.

VANCOUVER

VOGUE
The Red Shoes (JARO) Technicolor with Anton Walbrook and Marious Goring.

CAPITOL
The Les Vegas Story (RKO) with Jane Russel and Victor Mature.

STRAND
The Invitation (MGM) with Van Johnson and Dorothy McGuire.

ORPHEUM
The Big Threes (WB) Technicolor with Kirk Douglas and Eve Miller.

CINEMA
The Hunchback of Notre Dame (RKO) with Charles Laughton and Maureen O'Hara.

STUDIO
La Ronde (IFD)

PLAZA
High Treason (JARO).

PARADISE
The Son of Dr. Jekyll (COL) with Louis Hayward.

CALGARY

CAPITOL
Pandora and the Flying Dutchman (MGM) with James Mason and Ava Gardner.

PALACE
On Dangerous Ground (RKO) with Robert Ryan and Ida Lupino.

GRAND
Ma & Pa Kettle at the Fair (E-U) with Marjorie Main and Percy Kilbride.

UPTOWN
The Marrying Kind (COL) with Judy Holliday.

STRAND
Captain Blood (WB) with Errol Flynn and Olivia de Havilland.

SAINT JOHN

CAPITOL
Kon-Tiki (RKO) and Hot Lead (RKO).

PARAMOUNT
A Streetcar Named Desire (WB) with Vivien Leigh and Marlon Brando.

Monogram Profits Increase For Second Half of 1951

President Steve Broidy, of Monogram Pictures, has announced that his company's profits for the second half of 1951, were $233,582 as compared with a net profit of $163,312 in same period of 1950. Gross income from film rentals, television and accessory sales in the last half of 1951, were $4,330,861. Mr. Broidy attributes increasing profits of company due to a policy of making "family pictures."

Fox To Make Technicolor Movie At Niagara Falls

Hon. Louis Cecile, Ontario Minister of Travel and Publicity told the Ontario Legislature last Tuesday, that 20th Century-Fox will begin shooting sometime in May a feature-length film starring Joseph Cotten, Marilyn Munroe and Anne Baxter in Technicolor titled Niagara.

The story is one of suspense built around honeymooners and will be directed by Henry Hathaway, with an original screen play by Charles Bracket.

Hans Christian Andersen, a Dane,
An Emperor was he,
With a song in his heart for everyone,
And a nightingale for me.

When Easter-Monday comes around
I'll set my bonnet straight,
And listen to the nightingale
Which serenades his mate.

For two by two in life we go,
In all the years we span,
Two by two into Noah's Ark
Was ordained in The Plan.

If you've a mate that's dear, my friend,
The spring will make you sing,
And if you have no mate, dear friend,
Seek one, for it is spring.

Good-bye grey-bearded winter,
You brought us rain and sleet,
With every day a change of mood,
To blow us off our feet—

When Easter-Monday comes around,
I'll set my bonnet straight,
'Twill be my birthday, Easter-blest—
The spring will not be late.

The sun is warm, the air benign,
The straight-backed tulips stand
Erect, as sentinels on guard—
Beauty is in our land.

I have not had a birthday,
And neither one have you
Since 1951, last year,
And this is '52.

The year and not my age, old friend,
I hope you comprehend,
Here's to you and here's to me,
Our friendship never end.

There's something in the spring each year,
Which gives our Faith new birth,
So let us pray with one great voice
That peace may come on earth.

—RAY LEWIS